**Best Practice 2- Integrating Music into Literature Studies**

Soundtrack Assignment/ Poetry Mash-Ups

Marley Higham

ACCESS

Use students' prior knowledge and current interests to help them creatively interpret literature and find relevance from the selected texts in their daily lives.

RATIONALE

* Students have choice, and freedom of choice is power.
* Students can make personal connections to characters/themes/genres.
* Students can incorporate their experiences and cultural knowledge into the learning experience.
* Students learn to effectively manipulate language to present materials appropriate for a particular audience, a learning skill taken directly from the curriculum for most grades.
* For students who are not confident in their writing abilities can access different media to help them produce written texts.

*Differentiation*: Choices in assignment and groupings (individual or small groups), activities that appeal to different learners (linguistic/visual/kinesthetic).

*Scaffolding*:

* **Soundtrack Assignment**: Discussing music choices in filmed productions of plays throughout the unit and having students explore music from the original time period prepares students to make their own soundtrack interpreting a character.
* **Poetry Mash-Ups**: Having students use words, lines and stanzas from existing poems to formulate a new creative piece is a stepping stone to having them construct their own poems from their own ideas. It serves as an intro for students who are not strong in writing to work with themes, comparisons and contrasts, intersexuality and diction.

*Metacognition*

* **Soundtrack Assignment**: In their written assignment, students must not only make connections between their choice of song and the play, but also state the relevance to their own life and explain why they choice this piece.
* **Poetry Mash-Ups**: Students must orally share their choices in the layout of the poem and produce a new creative title that reflects the message of the new poem they have created.

ADVICE

* Do the assignments yourself so that you have examples to show the students.
* Read over the instructions together to endure that everyone is clear on the expectations.
* Let students choose to work individually or in groups for the Poetry Mash-Ups.
* Provide lots of work periods in class, including in the computer lab and one-on-one consultations with the teacher, especially for the Soundtrack Assignment.
* Remain open-minded about students' music selections and poetry interpretations.

PROCESS/ASSESSMENT/RESOURCES

**Twelfth Night Assessment of Learning**

*Creative Culminating Assignment*

You are going to do a creative project that shows your understanding of the play, and your connection to a particular character within the play. Your final product must reflect that you have put forth the appropriate time and effort to earn the full marks.

**Soundtrack**

* **Project:** Create a complete soundtrack that tells the story of ONE character in Twelfth Night. It must include a burned CD with FIVE songs (more can be added if needed). The songs should connect the character's experiences to issues relevant in your life or the experiences of adolescents today.
* **Written Component:** Write **ONE paragraph for each song (3 sentences minimum),** where you connect the song to a moment in the character's life during the play (specify in your paragraph which Act/Scene the music goes with). Write an explanation for each song that explains why it is appropriate for your character at that particular point in the play, and how it is relevant to your own experiences. In total, you will have FIVE paragraphs. Please provide a copy of the lyrics to each song. They should be typed above the paragraph explanation for that song. Let the music inspire you!
* **Visual Component:** Design a CD case/cover that reflects the themes/storyline of the soundtrack. Use interesting photos/graphics/symbols/fonts/backgrounds/borders. This can be hand drawn or completed digitally on the computer.

**Worksheet Source: http://www.folger.edu/documents/MixingItUpnew.pdf**

**Twelfth Night Assessment of Learning**

*Creative Culminating Assignment Rubric*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **Level 1** | **Level 2** | **Level 3** | **Level 4** | **Total** |
| **Knowledge**  **-** Understanding of play (plot/characters/ themes)  - Specific information used from the play to build character's story/profile | - Demonstrates no or limited knowledge of play and specific details | - Demonstrates some knowledge of play and specific details | - Demonstrates considerable knowledge of play and specific details | - Demonstrates thorough knowledge of play and specific details |  |
| **Marks** | **5** | **6** | **7** | **8 9 10** | **/10** |
| **Thinking**  **-** Planning out your work (using draft templates provided)  - Using creative ideas for the assignment (unique ideas for visual display/creative writing/ character development) | - Fails to organize ideas and no creative thought is present | - Some evidence of organizational planning and some creative ideas are present | - Uses an identifiable organizational plan and uses creative ideas | - Establishes a clear and logical organizational plan with superior creative ideas |  |
| **Marks** | **5** | **6** | **7** | **8 9 10** | **/10** |
| **Communication**  **-** Final Product is neat and well laid out  - Use of appropriate writing style (voice/language)  -Use of appropriate language conventions (spelling, grammar, punctuation) | - Organizes and expresses ideas, uses appropriate style and conventions with limited effectiveness  - Spelling and grammar are very poor- no evidence of editing | - Organizes and expresses ideas, uses appropriate style and conventions with some effectiveness  - Spelling and grammar are weak- little evidence of editing | - Organizes and expresses ideas, uses appropriate style and conventions with considerable effectiveness  - Spelling and grammar are decent- good evidence of editing | - Organizes and expresses ideas, uses appropriate style and conventions with a high degree of effectiveness  - Spelling and grammar are meticulous- strong evidence of editing |  |
| **Marks** | **5** | **6** | **7** | **8 9 10** | **/10** |
| **Application**  **-** Making connections between assignment and the play  - Making connections between personal experiences and character  - Using new vocabulary from **Class Word Wall** to demonstrate understanding of meaning | - Makes connections with limited effectiveness  - No words used effectively, no demonstrated understanding of meaning | - Makes connections with some effectiveness  - 1-2 words used effectively, some demonstrated understanding of meaning | - Makes connections with considerable effectiveness  - 3-4 words used effectively, well demonstrated understanding of meaning | - makes connections with thorough effectiveness  - 5 or more words used effectively, excellent demonstrated understanding of meaning |  |
| **Marks** | **5** | **6** | **7** | **8 9 10** | **/10** |
| **Comments** | | | | | **/40** |

**Poetry Cut-Outs Activity (MIX-UPS AND MASH-UPS)**

* Cut out each stanza of **Do Not Go gentle Into That Good Night** by Dylan Thomas and each line of **In The Event Of My Demise** by Tupac Shakur.
* Students must try to reassemble the pieces of the poem in the correct order.
* Discuss the themes of the poem and the choices they made in stanza/line placement.
* Poetry Mash-ups: have students create a new poem using pieces of both. They can come up with a title for their poem and glue the lines/stanzas onto paper in the order of their choice.

**Do Not Go gentle Into That Good Night** by Dylan Thomas

Do not go gentle into that good night,   
Old age should burn and rage at close of day;   
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,   
Because their words had forked no lightning they   
Do not go gentle into that good night.

Good men, the last wave by, crying how bright   
Their frail deeds might have danced in a green bay,   
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,   
And learn, too late, they grieved it on its way,   
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight   
Blind eyes could blaze like meteors and be gay,   
Rage, rage against the dying of the light.

And you, my father, there on the sad height,   
Curse, bless me now with your fierce tears, I pray.   
Do not go gentle into that good night.   
Rage, rage against the dying of the light.

**In The Event Of My Demise** by Tupac Shakur.

In the event of my Demise  
when my heart can beat no more  
I Hope I Die For A Principle  
or A Belief that I had Lived 4  
I will die Before My Time  
Because I feel the shadow's Depth  
so much I wanted 2 accomplish  
before I reached my Death  
I have come 2 grips with the possibility  
and wiped the last tear from My eyes  
I Loved All who were Positive  
In the event of my Demise